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ABSTRACT

Research to determine the extent of community/junior college band programs and the factors leading to the success or termination of these programs are examined. All schools in the 1973 directory of the American Association of Community and Junior Colleges were surveyed. Three different questionnaires were designed for and answered by schools with an operative band program, those which previously but not presently had a program, and schools which had never operated a band program. Results from the 53 schools with a band program indicated that enthusiasm of the band members and competency of the director rank far ahead of any other success factors. Other significantly ranked factors included quality music, competency of musicians, and excellence of performance. The nine schools which had discontinued their band program listed lack of student interest as the greatest factor. The need for musicians, a capable director, and financial support were listed as resources necessary for re-establishment of a program. Of the 142 community/junior colleges without a program, 25% indicated interest in sponsoring one. These schools listed musicians and finances as necessary resources. These results demonstrate that the emphases at schools with successful bands are on intangible factors of enthusiasm and dynamic musicians and director, while schools without a program emphasize tangible factors. Conclusions are that schools without band programs could benefit by examining the success factors of those with programs. (KC)

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AMERICAN SCHOOL BAND DIRECTORS ASSOCIATION

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A SURVEY OF COMMUNITY/JUNIOR COLLEGES IN THE UNITED STATES TO DETERMINE THE EXTENT OF INTEREST AND DEVELOPMENT OF BAND PROGRAMS INVOLVING AREA ADULTS.

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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A SURVEY OF COMMUNITY/JUNIOR COLLEGES IN THE UNITED STATES TO DETERMINE THE EXTENT OF INTEREST AND DEVELOPMENT OF BAND PROGRAMS INVOLVING AREA ADULTS

Prepared for the 23rd Annual Convention of
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In recent years the growth of community college music programs in the United States has given rise to an equal growth in the establishment of community-college bands which operate in a service capacity to the community to which they are affiliated. These bands are made up of personnel enrolled in the college as well as interested adults from the area who perform with the group on a non-credit, non-fee basis.

The American School Band Directors Association, in its recent survey to determine successful community bands in the United States, detected the trend towards growth of these bands. This survey is an attempt to determine to what extent the community/junior college band program has developed; to pin-point the factors which lead to growth or termination of these programs; and to determine if, in fact, the community/junior college is actually emerging as a catalyst in the development of adult leasure time music activities.

Orientation To The Study

Community/junior colleges emphasize programs geared to and dependent upon local area support and participation. Consequently, they often represent the cultural and recreational needs of the community. This survey covered all 50 states plus the District of Columbia and Puerto Rico. The American Association of Community and Junior College 1973 membership directory was used to identify the schools. Every school listed was sent the survey materials.

Three questionaires were developed. Form A was to be answered by schools that presently had an operative band

Fifty-three schools responded to Form A. Form B concerned schools that previously operated a band program but presently do not have a band program for its students and the community. Nine community or junior colleges responded to Form B. Form C was developed for schools that have never had a band program. One hundred and forty-two institutions responded to Form C. This data was tabulated at the Ball State University Department of Continuing Education.

The results of the study will be presented by the instrument to which the various schools responded - schools with a band program, schools that had a band program in the past, and schools that have never had a band program.

Community/Junior Colleges With Band Programs

Fifty-three schools, representing 28 different states, indicated that they had a band program. Florida and Illinois, leaders in the community and junior college movement, each had five different institutions with band programs. Michigan, New York, North Carolina, Texas, Virginia, and Connecticut had three different institutions respond that they had band programs. California, Kansas, Nebraska, North Dakota, and Oregon had two community or junior colleges that respond to Form A. Fifteen other states each had one institution with a community or junior college band program.

Form A, the instrument for schools with band programs, provided information about the nature of the program, source of income, and reasons for success.

Nature Of Program

The size and nature of the band for those institutions indicating an operative band program varied. The distribution of the fifty-three band programs responding to this study is indicated in Table I.

Table I

Number and Percentage of Community/Junior College Bands by Band Size

	Band Size			
	12-19	20-40	41-80	Total
Number of Bands	3	20	30	53
Percentage of Total	5.7	37.7	56.6	100

As indicated in Table I, the majority (56.6 percent) of band programs responding have bands in the 41-80 number range. Of the 30 bands in this range 15 are in the 55-65 size. Twenty bands are in the 20-40 member size, while only 5.7 percent or three band programs are in the 12-19 member size. The three programs in the 12-19 category emphasize a specialty band such as an African ensemble, a jazz or stage band program.

Primary, secondary and tertiary membership recruitment methods were identified by the survey. Only the primary and secondary recruitment methods are presented. The primary recruitment methods are presented in Table II.

Table II

Number and Percentage of Band Programs by Primary Membership Recruitment Technique

Technique	Number	Percentage
News Media	16	30.2
Personal Contact by Director	13	24.5
Word of Mouth Contact by Students	11	20.8

Posters - Brouchures	4	7.5
Contact Through Band Members	3	5.7
Other	2	3.8
No Response	4	7.5
	53	100

Three techniques were indicated as being more heavily used as the prime membership recruitment method - news media (30.2%), personal contact (24.5%), and word of mouth contact by students (20.8%). Three methods accounted for 75.5 of the bands. Other methods such as brochures and contact by other band members were utilized to an insignificant degree among the schools responding to the study.

The secondary methods of membership recruitment are indicated in Table III.

Table III

Number and Percentage of Band Programs by Secondary Membership Recruitment Technique

Technique	Number	Percentage
Personal Contact by Director	13	24.5
Contact Through Students	10	18.9
News Media	6	11.3
Posters - Brochures	5	9.4
Contact Through Band Members	2	3.8
Contact by Former Students	1	1.9
No Response	16	30.2
	53	100

Personal contact by the director was indicated by 24.5 percent or 13 band programs as the secondary method of recruitment. Contact through students and the news media also ranked high. These three methods also were indicated as the most often utilized primary recruitment methods, although the ranking differed. It is interesting to note that 30.2 percent (16 programs) did not indicate a secondary recruitment method. A reasonable conclusion is that personal con-

tacts through a band member or the director is a relied upon and effective means for recruitment of new program participants.

Audition requirements for participating in the band program are presented in Table IV.

Table IV

Number and Percentage of Band Programs Requiring Auditions

	Number	Percentage
Audition Required	25	47.2
No Audition	28	52.8
	53	100

The audition information is very interesting. The band programs reporting are almost evenly split over requiring auditions for participation. The majority, a slim 52.8 percent (28 schools) do not require auditions for participation. Twenty-five schools require auditions for participation. The requirement or lack of auditions does not appear related to whether or not the particular band is a performing group.

The number and percentage of concerts each band program performs is indicated in Table V.

Table V

Number and Percentage of Band Programs by Concert Frequency

Number of Concerts	Band Programs	Percentage
0	1	1.9
2	9	17.0
3	9	17.0
4	14	26.4
5	2	3.8
6	5	9.4
7	1	1.9
8	3	5.7
9	9	17.0
	53	100

Schools with band programs reported a wide range of concert involvement, 0-9 concerts per year. Sixty-two percent (33 schools) indicated four or less concerts per year. Twenty schools (38%) indicated between five and nine concerts per year. There seems to be no established pattern for the number of concerts given by bands in operative band programs in community/junior colleges. Nine schools (17%) indicated that they gave nine concerts per year. Most of the schools are clustered in the 2-6 concert range per year, with 14 schools (76.4%) giving four programs per year.

On the subject of marching, the results were very emphatic. The vast majority (81.1% or 43 schools) indicated that their band does not participate in any marching activity. Some bands indicated that because of their nature - jazz, Afro- American Ensemble, symphonic band - they do not participate in parades or marching maneuvers. Three schools indicated that their program included marching. One band each indicated that they marched one, two, and three times per year. Marching is a low priority program activity. Speculation as to why can concern uniform costs, emphasis of athletic emphasis in community/junior colleges, and program emphasis on recreation and general education.

Source of Income

Income to operate a band program is a high priority concern for anyone interested in starting or maintaining any community band program. The size of the budgets for the 53 community/junior college bands is included in Table VI.

Table VI

Annual Budget Sizes For Schools Having Community/junior College Bands Programs

Budget Amount	No. of Schools	Percentage
No Budget	1	1.9
No Est. Amt. in Budget	13	24.5
$500 - less	10	18.9
$501 - 1000	6	11.3
$1001 - 5000	19	35.9
$500. - 10000	4	7.5
	53	100

Fourteen of the schools reporting operating a band program are doing so with no budget (one) or have no established amount in an annual budget. Sixteen of the band programs operate on $1000 or less per year, while only four reported annual budgets in excess of $5000. It appears from these statistics that the vast majority of bands (30) operate on limited budgets, $1000 or less or no established annual amount.

The source of the income for the 53 operative band programs is included in Table VII.

Table VII

Source of Funds for 53 Operative Band Programs

Source of Funds	No.	Percentage
College Support	43	81.1
Concert Receipts	7	13.2
Donations (incl. MPTF)	5	9.4
Other Taxes (incl. arts council)	6	11.3
Membership Fee	7	13.2

The vast majority of the community/junior college bands (43) utilize college support as a source of funds. Eighty-one percent of the band programs are supported through collegiate monetary sources. Seven bands also rely on

concert receipts and membership fees as sources of income. Six bands (11.3%) use other tax sources including funds from the arts council. Five band programs (9.4%) obtain donations including funds from the Musicians Performance Trust Fund. The figures in the table amount to more than 53 band programs because some bands rely on multiple sources of income.

The amount of money collected through the various funding sources is shown in Table VIII.

Table VIII

Amount of Funds Collected Via
The Various Funding Sources

Source Amount	College Support	Concert Receipts	Donations (incl.MPTF)	Taxes
No set amount	13	-	3	1
200 - less	4	1	1	-
201 - 600	6	2	-	1
601 - 1000	9	-	-	-
1001 - 4000	8	3	1	3
4001 - 8000	2	1	-	1
8001 - 10000	1	-	-	-
	43	7	4	6

Of the 43 schools that obtain college support 13 do not receive an established annual amount. Four bands recieve $200 or less, six obtain $201-600, nine collect between $601 and $1000, eight recieve $1001-4000, and two obtain $4001-8000. Thirty one of the schools operate on a $1000 or less or no specified sum from year to year. One school band program gets $10000 in college funds for expenses and operation.

Of the four schools that obtain donations, including those from the Musicians Performance Trust Fund, three do

collect an established amount each year. One band program collects $200 or less in donations and one community/junior college gets between $2000 in donations annually.

Six schools get financial support from taxes including money from the arts council. One school gets no established amount, one program collects between $201 and $600 annually, and three obtain between $1001 and $4000 - specifically, $1500 (two schools) and $2000 (one school). One band program collects $6700 in tax funds.

The membership fees charged band members by seven band programs are listed below:

$ 5.00 per year	- 1
8.00 per year	- 3
12.00 per year	- 1
25.00 per year	- 1
Not reported	- 1

Only one band program of the 53 operating required its members to join the musicians' union. The 52 remaining bands did not require union membership to participate.

Reasons For Success

The 53 operative bands identified the factors of the programs' success. The factors were ranked by importance. The factors and the number and percentage of the schools that ranked them as primary, secondary, or tertiary reasons for success are defined in Table IX.

Table IX

Number and Percentage of Schools Ranking Selected Factors in Band Program Success

Success Factor (Rank)	1	2	3	4	Not Ranked
Enthusiasm of Members	18(34%)	*11(21%)	4 (8%)	5 (9%)	15(28%)
Competency of Director	12(23%)	5 (9%)	8(15%)	6(12%)	22(42%)
Quality of Music	4 (8%)	10(19%)	12(23%)	-	27(51%)
Competency of Members	4 (8%)	8(15%)	10(19%)	-	31(58%)
Availability of good Musicians	4 (8%)	7(13%)	2 (4%)	6(12%)	34(64%)
Excellence of Performance	3 (6%)	3 (6%)	6(12%)	6(12%)	35(66%)
Concert Attendance	1 (2%)	3 (6%)	2 (4%)	-	47(87%)
Effective Recruitment	1 (2%)	3 (6%)	1 (2%)	-	49(92%)
Tradition	1 (2%)	1 (2%)	1 (2%)	-	50(94%)
Community Financial Support	1 (2%)	-	-	-	51(90%)

* Percentage based on N - 52

When examining the reasons for success, the enthusiasm of the band members and the competency of the director rank far ahead of any other factors. The factors are interrelated in that a band member's enthusiasm cannot be divorced from the influence of the director. The director can inspire a band by his/her motivational style and competence or the director can place a pall over the program and doom it to failure. As is so often the case, the human element and its motivational disposition is crucial to an enterprise's success or failure.

Other factors which were ranked significantly were concerned with quality - specifically quality music, competency of musicians, availability of good musicians, and excellence of performance. These factors also can be related to the enthusiasm of band members and competency of the director. A quality program with a competent director leading capable musicians can create an enthusiastic band which will have pride and loyalty to the program and induce others to play.

Other less significant factors concerned concert attendance, recruitment, tradition, and financial support. These factors were not ranked by many programs. Some schools identified other factors but those that were listed did not have significance because there was no concensus around any of them. Financial support was not listed or indicated as a potent factor for success. It can be that the successful programs do not have financial worries or that a successful program will attract financial support.

Discontinued Band Programs

Nine schools responded to Form B of the survey concerning community/junior colleges that discontinued their band program. Eight of the discontinued programs were from the populous states of California (3), Illinois (2), New York (2), and Michigan (1). The other discontinued band program was is the state of Oregon.

The factors in the discontinuance of the band programs are identified in Table X by frequency and ranking of factors.

Table X

Number and Percentage of Schools Ranking Factofs in Discontinuance of Band Programs

Factor (Rank)	1	2	3	Not Ranked
Lack of Student Interest	5 (56%)	-	1(11%)	3(33%)
Lack of Dynamic Director	1 (11%)	1 (11%)	-	7(78%)
Lack of Finances	-	3 (33%)	-	6(67%)
Existence of Municipal Band	1 (11%)	-	-	8(89%)
Lack of Time	1 (11%)	-	-	8(89%)
Competition from Student Orgs.	-	1 (11%)	-	8(89%)

The lack of student interest is the greatest factor in the discontinuance of community/junior college programs.

Over 67% listed lack of student interest as a factor. Two schools identified the lack of a dynamic director. One school commented that competency in a director is not enough. It appears that the director is crucial in maintaining student interest and operating a dynamically attractive program. Lack of finances was mentioned by three schools, however, none of the schools listed finances as a primary factor.

The other factors in the table did not have concentrated support of more than one school. Comments on questionaires also indicated that some schools experienced a "lack of enrollment." One school indicated that a new fee deterred students from participation and led to discontinuance.

The resources needed to re-establish a discontinued band program are identified in Table XI.

Table XI

Number and Percentage of Schools Identifying Resources Necessary to Re-Establish a Band Program

Needed Resource	1	2	3	4	5	Not Ranked
Musicians	4(44%)	2(22%)	1(11%)	-	-	2(22%)
Financial Support	1(11%)	1(11%)	2(22%)	-	-	5(56%)
Director	2(22%)	-	-	-	-	7(78%)
Concert Attendance	-	2(22%)	1(11%)	1(11%)	-	5(56%)
Adequate Library	-	1(11%)	-	1(11%)	2(22%)	5(56%)
Instruments	-	-	1(11%)	1(11%)	-	7(78%)
Better Location	1(11%)	-	-	-	-	8

N-9

The most frequently identified resource is musicians. Seventy-eight percent of the schools identified musicians as a highly rated factor in re-establishing a band program. Financial support also was listed as an important resource, along with a capable director and concert attendance, which

is indicative of community support. Other factors included an adequate library, instruments, and a better location of the college. The resources needed to re-establish a defunct band program are very similar to those resources necessary to begin a band program. Append x A contains specific comments made by respondents of schools which discontinued band programs.

Schools Without Band Programs

One hundred and forty-two community/junior colleges indicated that their school did not have a band program. Of the 142 schools without a band program, 36 (25%) indicated interest in sponsoring one. Seventy-one (50%) were ambivalent about support by answering "maybe". Two schools did not respond.

The resources needed to establish a band program are ranked and identified in Table XII.

Table XII

Resources Needed To Establish A Band Program
As Ranked by Schools Without An Operative Program

	Rank					
Needed Resource	1	2	3	4	5	Not Ranked
Musicians	50 (35%)	14 (10%)	15 (11%)	4 (3%)	4 (3%)	39 (28%)
Financial Support	23 (16%)	20 (14%)	11 (8%)	17 (12%)	14 (10%)	41 (29%)
Concert Atten.	8 (6%)	15 (11%)	17 (12%)	8 (6%)	15 (11%)	55 (39%)
Facilities	8 (6%)	15 (11%)	7 (5%)	9 (6%)	13 (9%)	57 (40%)
Instruments	4 (3%)	11 (8%)	22 (16%)	20 (14%)	11 (8%)	53 (37%)
Adequate Library	2 (1%)	9 (6%)	14 (10%)	16 (11%)	14 (10%)	51 (36%)
Director	6 (4%)	14 (10%)	5 (4%)	13 (9%)	8 (6%)	60 (42%)

Musicians and finances are the two resources identified most often as being necessary to begin a band program. The other factors of concert attendance, facilities, instruments

music library and director were identified but not as often as the other two resources. Specific comments of respondents which do not have bands are listed in Appendix B.

When Table XII is compared with the factors leading to successful band programs (Table IX), the results are interesting. Musicians obviously are important in both, however, the successful bands indicate enthusiasm of members, competency of director, and quality factors of musicians, performance, and music. Schools without band programs emphasize the more tangible factors of finances, concert attendance, facilities and instruments. The emphasis with successful bands appears to be intangible factors (enthusiasm, dynamic musicians and director, as well as quality factors), while individuals without programs emphasize tangible material factors. Individuals without band programs could well learn what may be necessary for success by examining the feedback of successful programs.

General Conclusions

The following general conclusions can be specified from the data concerning operative community/junior college band programs:

1. The director of the band program plays a very important and integral part in the success of the program as evidenced by the data on recruitment and the factors mentioned as leading to the success of band programs. Selection of competent and dynamic directing personnel is important to operational and successful programs.

2. The budgets of operational bands are varied and come from varied sources, although 43 of the 53 responding schools with band programs recieve support from the college.
3. Community/junior college band programs are varied as evidenced from the data on band size, number of concerts and budgets.

Relative to the data on discontinued community/junior college band programs, the following general conclusions can be identified:

1. The lack of student interest and musicians were the prime factors in the demise of band programs.
2. Musicians and adequate financial support were identified as necessary resources to re-establish a band program.

General conclusions relative to community/junior colleges without band programs are:

1. There appears to be substantial interest on the part of community/junior colleges to begin band programs.
2. Musicians and finances are perceived to be the most important resources in establishing a band program.

Appendix A

Comments Concerning Discontinuance Of Band Programs

Form B, Question 1

What principle factors caused the community band to be discontinued?

1. Lack of a dynamic director (competency not enough).
2. A new fee basis imposed by a new Dean of Community services
3. We gained enough student musicians to maintain an all-college band program.
4. Too many conflicts on rehearsal nights. Also insufficient funds.
5. Lack of interest by the music department, lack of musicians, competetion with nearby colleges.
6. The director left college and interest on the part of the students droped. We've obt ined extra scholarships and hope to start a wind ensemble. It <u>may</u> contain adults.
7. Lack of enrollment.
8. There is presently a successful village band and there doesn't seem to be enough players in the area to support two groups.
9. Lack of enrollment. Our community showed little or no interest.
10. Lack of time and money.

Appendix B

Comments From Schools Without A Band Program

Form C, Question 1

Do you feel your local community would support a community band by attending its concerts of your community/junior college were to sponsor such a group?

(Yes)

1. However, there may be limited attendence. (Fullerton, Ca.)
2. Nothing of this nature has been tried. (Temple, Tx.)
3. There is presently a Community Band in the community which is sponsored by the American Legion. (Augusta, Me.)
4. College is interested, I'm interested. Dept. Chrm. isn't interested! (Eugene, Ore.)
5. A program of this nature has never been tried to my knowledge but I think it would grow if given some time. (Roswell, N.M.)
6. Our institution is only one year old; however, the community band idea is very appealing. (Bainbridge, Ga.)
7. Our community college reaches people all over a 60 mile radius of Des Moines and people would support it because they already support our community chorus. (Ankeny, Ia.)
8. Communiter college. Not enough enrollment from students for band. (Elmyria, Ohio)
9. This college is one of two in district 17 located in Spokane. The other campus offers a night community orchestra. (Spokane, Wa.)
10. There is a community band, however, I feel the community would support this if it met different needs than the municipal band. (Dayton, Ohio)
11. We've been discussing it and with some effort on our part it can certainly become a reality. (Garden City, N.Y.)
12. I recently accepted this position. We are in the planning stage now for a community band. (Glens Falls, N.Y.)
13. We have a community orchestra which has been in operation for seven years and has done very well. (Baytown, Tx.)
14. We are starting an instrumental program this year. (Charlestown, Mass.)

(No)

1. We have 9 band within the city limits of our small town of 19,000 people. How many do you need to fill the community needs? Would a municipal band add or duplicate? (Winchester, Va.)

2. Our community is apathetic toward this type of endeavor. Most people are working overtime in their plants. They simply are too busy to cultivate an interest in something like this. (Hickory, N.C.)

3. We are a rural college in a small town in which the county high school has an excellent band. (St. Catharine, Ky.)

4. Competetion from the many outstanding musical organizations in the immediate area would simply be too much to overcome at this point. (Durham, N.C.)

5. Too many groups already in the area. (Killeen, Tx.)

6. Many outstanding groups in the Cincinnati area at present. (Cincinnati, Ohio)

7. Community and student body very much oriented towards occupations. (Denver, Coloredo)

8. The rural area and dominance of outstanding area high school bands does not give a community band much of a chance. (Xanborn, N.Y.)

(Maybe)

1. There is a community band not connected with school. It is mostly jazz. They have done one concert and it was well attended. (Winchester, Ky.)

2. We are beginning Community Orchestra this fall. (Jacksonville, Fla)

3. Springfield Ill. has a strong municipal band, orchestra, chorus and opera. This school cooperates but does not sponsor any of the groups.

4. Our community is small and may be close to saturated with high school groups, lively arts series and becentenial events. (Elizabethtown, Ky.)

5. We tried organizing a community chorale the first year without much success. Perhaps sometime in the future. Personally, I think community music groups are a great way for a college to relate to its people. (Oklahoma, City, Ok.)

6. We are one of many suburbs and there are two community bands close by that have problems keeping musicians interested without pay. (Coon Rapids, Minn.)

7. With our college performing groups and the local university next door, and several outstanding high school bands, community orchestras, our audiences are saturated with performances. (Mesa, Ariz.)

8. We are a new state community college in a rural mountainous area of sparse population. Lack instruments and library. (Richlands, V_a.)

9. I would like to start one. (Portland, Me)

10. Although Fresno is a city of 200,000 pop. except for the Philharmonic Orchestra concerts are not well attended. (Fresno, Ca.)

11. Summer concerts might be successful. (Cisco, Tx.)

12. People have may opportunities to hear professional groups from all over the world. It is very difficult to get community groups organized in the New York area. (Brooklyn, N.Y.)

(Maybe, cont.)

13. We attempted starting a community band this past spring but had only 4 persons attend. Will probably try again this year with more varied publicity. (Columbia, Tenn.)

14. We have a college community orchestra which has at best mediocre attendance. Our area has many community orchestras. (Culver City, Ca.)

15. I'm new to the program and interested in such an idea. (Crookston, Minn.)

16. Attendance at most musical functions is poor in this community. (Ft. Pierce, Fla.)

17. We've not had good response to concerts since we are a commuter college. (Fallon, Mo.)

18. We live in an area of sparse population. (Thatcher, Ar.)

19. Attendance would be good if a substantial number of well known area musicians were a part of it. (Virginia, Mn)

20. It's never been tried here. (Farmington, Cn.)

21. We already have many local music groups. Another may be one too many. (Binghamton, N.Y.)

22. Forming a community band does not seem in the needs of the community at the present. Many fine groups in the area now. (Williston, N.D.)

Form C, Question 3

Would your college be interested in developing a community band?

(Yes)

1. We are attempting a community band in 74-75. (Fullerton, Ca.)
2. After the community chorus gets off the ground. (Paducah, Ky.)
3. Financial support is the main problem. If the musicians were paid it would be easy to organize a band. (Coon Rapids, Mn.)
4. The desire for adults to continue their experience for the love of playing rather than public performance might be more important in our area. (Mesa, Ariz)
5. The biggest problem is that of consistant attendance. It seems that adults want to play but many times only when they feel like showing up - especially if they are not getting credit for the class. (Fresno, Ca.)
6. However, the fine arts program here has no funds allocated to expand. Other priorities first. (Ankeny, Ia.)
7. We are more interested in discovering possibilities of success in combining communities of band personel.
8. At this point it looks like a joint effort with other campuses. (Spokane, Wa.)
9. But only if the existing municipal band were disbanded or absorbed by the college - and that is not likely. (Hibbing, Mn.)
10. We are in the process of organizing such a band. (Battle Creek, Mi.)
11. We are presently working in this direction. (Ina, Ill.)
12. We are in the process of starting one. (Galesburg, Ill.)

(No)

1. We will supplement the community but not compete. (Springfield, Ill.)

2. The student enrollment is too small.

3. We are strictly a technical school (Hickory, N.C.)

4. We are too close to a metropolitan area for a community band to be a success here.

5. There are already several in the area. (Dallas, Tx.)

6. At present we have no music program but will be developing this area considerably within the next 5-10 years. (honolulu, Ha.)

7. Our administration does not support such type programs. (Ginghamton, N.Y.)

(Maybe)

1. We are currently engaged in meetings with sister institutions about a consortium band. (Cranford, N.J.)

2. Few young musicians coming out of high school have reading skills and technique to play standard wind band literature. Most are inclined towards pop and rock. We are a small college with limited facilities. Perhaps the better high school musicians are going to the 4 year colleges in the area. (Culver City, Ca.)

3. Perhaps in conjunction with local existing programs but not in competetion. (Kansas City, Ka)

4. We are presently working on developing choral groups. (Kansas City, Ka.)